

4297

1652.

A

T R E A T I S E

Of the several
M E A S U R E S,

Used by

H O R A C E

I N H I S

O D E S and E P O D E S, &c.

3

A
E S I T A T E Y A T

Of the several

M E A S U R E S

used at

E G R A C H O N

in his

Odes and Epodes, &c.

A
TREATISE
Of the several
MEASURES
USED BY
H O R A C E,
IN HIS

ODES and EPODES :

Made English from
ALDUS MANUTIUS;

Together with

Some further Observations on, and Explanations of the same ; translated from the French of Mons. de Martignac, and *Traité de la Méthode Latine de Mons. Lancelot* ; being very necessary for SCHOOL-BOYS that read *Horace*, to give them a Thorow Knowledge of the Composition of all the different Odes of that Poet.

LONDON : .

Printed for Henry Clements, at the Half-Moon in
St. Paul's Church-Yard. 1718.

[Price Four-Pence.]

ТЯГАТИЕ

10

МЕASURE

УЗДЫ

ДОКАН

ИНЕН

ОДЕССКИЙ ЕРОДЕС:

13834

АЛДУС МАНУТИУС:

46

14

Some further observations on the life
and character of the author of
the famous work of Manutius, by
Antonius Piccolomini, Professor
of Ecclesiastical History at the
University of Salzburg. Translated
from the Latin original by
John Chalmers. With a
biographical notice of the author
by Dr. John Chalmers.



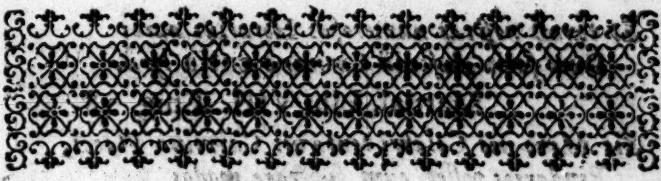
МОДА

Приложение к книге Овидия в виде Малого Альбома

1817: 22 листа Струнко-Файф.

[Приложение]

TO THE READER.



TO THE
READER.



HE Learned having obliged the World with Treatises on the different Sorts of Measures of Horace's Odes and Epodes ; but in such a manner, and joined with Dissertations on such Subjects ; that they seldom or never (by reason of their Voluminousness and Price) come to the Hands of School-boys ; 'twas therefore thought convenient to present them with this Translation of *Aulus Manutius*, with explanatory Notes, digested into such a Method as to render it easy, and not burthen-some to the Memories of those for whose Use it was calculated.

As to the Excellency and Sweetness of this Sort of Poetry, 'tis needless to say any thing here ; but let the Ancients, who were better Judges, speak for us. And first *Ovid. Lib. IV. Trist. Eleg. 10.*

Et

To the READER.

*Et tenuit nostras numerosus Horatius aures
Dum ferit Ausoniā Carmina culta lyra.*

Martial. Lib. VIII. Epig. 18.

*Sic Maro nec Calebri tentavit Carmina Flacci,
Pindareos posset cum superare modos.*

Petron. Satir.

Homerus testis & Lyrici, Romanusque Virgi-
lius, & Horatii curiosa felicitas.

Quintil. Lib. X. Cap. 1.

Lyricorum Horatius ferè solus legi dignus.
Nam & insurgit aliquando, & plenus est jucun-
ditatis & gratiæ, & variis Figuris & verbis fæli-
cissimè audax.

D. Hieron. in præfat. in Chron.

Quid psalterio canorius ? quòd in morem no-
stri Flacci, nunc *Iambo* currit, nunc *Alcaico* per-
sonat, nunc *Sapphico* tumet, nunc *Semipede* in-
greditur.

Sidon. Apollinar.

*Stylus aut Maronianus,
Aut quo Tu Latium beas, Horati,
Alceo potior Lyristes ipso.*





inventio non invenit amorem quod in loquacitate
liberum est supradictum. A VI

TREATISE

Of the several

MEASURES

Used by

HORACE in his ODES
and EPODES, &c.

THE Number of Measures used by
Horace in his Odes and Epodes, is
Nineteen.



The First SORT, (as Ode 1.
B. 1. which is (a) *Monocolus*) are
all *Choriambici* (b) *Asclepiades* (c) *tetrametri acata-*

(a) *Monocolus*, i. e. when they are all of the same Measure in every Stanza, it comes from *μονόκολος*, uni-

membris, each Part or Member of the Ode, being alike.

(b) These Verses are called *Asclepiads*, from the

leptis,

lets, which consist of a (d) Spondee, two (e) Choriambi, a (f) Pyrrhicium or (g) iambus; as for Example

Mæcenæs drâvis edidit Regibus.

Lib. III. Od. 31. Exegi monumentum ære perennius.
IV. 8. Donarego pateris gratâque commodis.

Poet *Aesoppius*, who invented them, he lived about the 95th Olympiad, and composed them of a Spondee, two Choriambi, and a Pyrrhicium.

(c) *Tetrameter*, i. e. Verses of four Feet: *Acatalectic* such as have their right and proper Measure; not too shore nor too long.

(d) *Spondee* is derived from the Greek word, a Sacrifice, or sort of Waser; and used amongst the Greeks, when they celebrated the Majesty of their Deities, by reasoun of its Sublimity.

(e) A *Choriambus* is made of a *Chorus*, and *Iambus*; a *Chorus* or *Trochée*, has one long, and one short Syllable, the first is derived

from *Chorus*, being chiefly made use of in their Dances, the second from the Greek τρίχεν to run, because it passes away, or is ended quickly.

(f) A *Pyrrhicium* is made of two short Syllables, and comes from Πυρρική, a Sort of Dance performed by People in Armour, wherein they used to move their Feet very quick to the Musick, and said to be invented by *Pyrrhus* Son of Achilles.

(g) An *Iambus* is one Short, and one Long Syllable, 'tis derived from ιαμπίζειν, to speak ill, because the Poet *Archilochus* used 'em in his injurious Satyrical Verses.

THE Second SORT, as (a) Od. 2. is
 (b) Dicolas (c) Tetraastrophos. The three first
 Verses are (d) Hendecasyllabi Sapphic pentametri
 acataletti ; and consist of a Trochée, Spondée, Da-
 cyl, and two Troches, or a Spondée at the
 last, as

Jām satis tērris nīvīs ātquē dīræ.
 Grāndīnīs mīstī pātēr, tēc rūbēntē.
 Dextera fācras jāculātūs ārcēs.

Every fourth Verse is an Adonic (e) Dimeter ca-
 talecticus, consisting of a Dactyl and Spondée, as

Terrūt pārbēm.

(a) This Ode is composed of four, and called Tetraastro-
 phos, or two Sorts of Verses, the three first are of
 the same Measure, and called
 Sapphic, from Sappho (a
 Poetress famed in Ovid for
 her Love to Phaon) who
 invented them ; the last an
 Adonic from Adonis Son of
 Cynaras King of Cyprus.

(b) Dicolas, i. e. Completes,
 composed of two Sorts of
 Verses, tricolos, of three, as
 Monocla above, of one, from
 κώλων Membrum or Metrum.

(c) Tetraastrophos, comes
 from the Greek στροφή, which
 signifies a Stanza ; these
 Stanza's are composed of

(d) Hendecasyllabi pentame-
 tri acataletti ; Each of the
 three first Verses have ele-
 ven Syllables, and five
 Feet, their Measure com-
 plete, and not abruptly
 breaking off.

(e) Dimeter catalecticus,
 i. e. Two Sorts of Feet,
 and just ending or leaving
 off, one Syllable before it
 becomes a perfect Iambic,
 these from καταλύειν, to leave
 off.

There are 26 ODES in Horace of this Second
ai. x. 50 (v) as Sort, viz. Horace

First odes in Lib. I. od. 1. ^(c) ratione
Lib. I. Od. 2. Jam satis terris nivis atque

dirae, 10. Mercurio facunde Nepos. Atlan-
tis;

12. Quem virum aut heros lyra,
veliacri,

20. Vale potabis modicis. Sabinum,

22. Integer vita scelerisque pu-
rus,

25. Barcius junctas quatunt fe-
ces, inquit, das iugae inestras, inibas

30. O Venus, Regina Cnidi Pa-
pique,

32. Poscimus si quid vacui sub umbra,

38. Perfidos odi puer apparatus,

2. Nullus argento color est Arca-
bella.

4. Ne sit ancille tibi amor pu-
dori,

6. Septime Gades aditure mecum,

8. Ulla si junis Tibi pejerari,

10. Rectius wives, Licii, neque
alium,

16. Otium deos rogat in patenti,

8. Martis caelebs quid agam Ca-
lendis,

11. Mercuri, nam te docilis ma-
gistro,

14. Herculis riu modo dictus, 6
plebs;

Et hoc deo datur, ut aliamque

Faune

et hoc deo datur, ut aliamque

Lib. III. 18. Faune nympharum fugientium
amator,

29. Nonne vides quanto moveas pe-
risco,

22. Montium Custos, nemorumque
Virgos,

27. Impios parræ recinentis omen.

Lib. IV. 2. Pindorum quisquis studet æmu-
lori,

6. Dives, quam proles Niobea magna,
Est umbi nonum superantis an-
num;

Lib. V. 18. Phœbe sylvorumque potens Diana.



TH E Third S O R T is dicolos dispropbos, the first of every Stanza is a Choriambus (a) Glyconius trimeter acatalectus, consisting of a Spondée, a Choriambus, and Pyrrhichius, or Iambus, as

Sic Te diva potens Cypr.

And every second Verse is a Choriambus Asclepiadeus trimeter acatalectus, consisting of a Spondée, Two Chorambi, and a Pyrrhichius or Iambus, as

(a) Glyconius, from Glyconius, the Inventer, every first Verse of this Ode is made

Sic frātrēs Hēlēnæ lūcīdā Sīdērā

Of this kind Horace has Twelve, Viz.

Lib. I. Od. 3. Sic te Diva potens Cy-

13. *Quum tu Lydia Telephisi.*

19. *Mater saeva Cupidinum.*

36. Et thure & fidibus juvat.

98 Donec gratus eram tibi,

15. *Uxor pauperis lbyci*;

19. Quantum dicit ob In-

cbo

24. *Intactis opulentior*,

25. Quo me Buccbe, rapl

tui,

28. Festo quid potius die.

i. Intermisso Vena diu,

3. *Quinto in Melpomene.*

IV.

Three additional sites

ПОДПИСЬ КОМПАНИИ

A decorative horizontal border featuring a repeating geometric pattern of stylized floral or mandorla shapes, rendered in black ink on a light background.

THE Fourth S O R T, is *dicolas distrophos*.
Every first Verse is a *Dactylios* (a) *trebilo-*

(-) Archilechis. The chilebus from whom it takes Invention of this Sort of it's Name.

Verle is attributed to Mr. [unclear] (1)

on the first day of May, 1872, and was held at the same place.

Analista as, si che Vito Lazzati abbia lo stesso

10. The following table gives the number of hours worked by each of the 1000 workers.

ebius (b) heptameter acatalectic, whose four first Feet are Dactyls or Spondee indifferently, with an addition of three Trochees or a Spondee at the end, as

Solvitur acris hyems grata vice Veris et
Favoni.

Every second Verse is an Archilochian, made of an (c) Iambic penthemimer, i. e. an Iambus or Spondee, another Iambus, and one Syllable, with two Trochees or Spondee at the End, thus

Trahuntque siccas machinæ carinas.

(b) Heptameter, because the first Verse of every Couplet hath Seven Feet.

(c) Iambic Penthemimer, so called from the Cesura that is made in the fifth half Foot of every second Verse, that is to say, in the Syllable that follows the two first Feet ; The

Etymology of the Word is from πέντε five, μίση half, and μέμις a Part, or Member ; and is defined by Quintilian, thus, *Penthemimeris est ubi post duos pedes invenitur semipes, qui versum dividit, & partem orationis terminet.*



THE Fifth Sort is tricolas terastrophos, every two first Verses are Asclepiades, like *Mæcenas atavis edite regibus*, and scanned thus

Quis

Quis multa grāciliſ Te puer in rōſa,
Perfusūſ līquidiſ ūrgēt ōdōribūſ.

But every third Verse is a (a) *Pharecratius heroicus* (b) trimeter acatalectic, consisting of a Spondee first, then a *Dactyl* and *Spondee*, thus

Grātō Pyrrhā ſub antrō.

Every fourth Verse is a *Glyconius*, such as Sic
Te Diva potens Cypri, and scanned so,

Cuī flāvām rēligās cōmām.

Of this Sort there are Seven Odes, Viz.

Lib. I. Od. 5. Quis multa grāciliſ te puer

in rōſa.

14. O novis referent in more Te

novi,

21. Dianam tenera dicite Viri

gines,

23. Visat bimuleo me ſimilis

Cloe.

(a) *Pharecratius*. Pharecrates was a Poet of Athens, very famous in his Time for many Comedies that he wrote, he invented this Sort of Verse, and poised of three Feet.

lived about the 89th Olympiad.

(b) Trimeter. The third Verse of each Couplet of this sort of Odes, is composed of three Feet.

- Lib. III. Od. 7. *Quid fles Asterie, quem tibi
candidi,*
 13. *O Fons Brundusiae splendidior
viro,*
 IV. 13. *Audire vere Lyce dii mea
vota.*



THE Sixth SORT is *dicolos tetrastrophos*,
 whose every first three Verses are *Ascle-
piades*, as

Scriberis Vario fortis et hostium
 Victor Macionis carminis alite,
 Quam res cumque ferox navibus aut equis.
 The fourth is a Glyconius, such as Sic Te Da-
 va potens Cypris,
 Miles te ducē gesserit.

Of this kind there are Nine Odes.

- Lib. I. Od. 6. *Scriberis Vario fortis & bo-
stium,*
 15. *Pastor quum traberes per fre-
ta navibus,*
 24. *Quis desiderio sit pudor aut
modus,*
 33. *Albi,*

Lib. I.

33. *Abi, ne doleas plus nimio
memor.*

Lib. II.

12. *Nolis longa feræ bella Nu-
mantiae,*

III.

10. *Extremum Tanaim si bibe-
beres, Lyce,*16. *Inclusam Danaën turris a-
benea.*

IV.

5. *Dixis ante hanc apime Ro-
mule,*12. *Fam veris Comites quæ ma-
re temperant.*

THE Seventh S. O. R. T. is *dicolas distropbos*, every first Verse is an *Heroicus hexameter ca-
tælicius*, consisting of *Dactyls* and *Spondees* in-
differently; though sometimes a *Spondee* is put
in the fifth Place, and in the sixth a *Dactyl*,
where also a *Trocbee* is often admitted instead
of a *Spondee*: It is thus scanned,

Laūdābūnt alii clāram Rhōdōn aut Mitylēnēn.

Every second Verse is a *Dactylious* (a) *Alcma-*

(a) *Alcmanius Tetrameter.*
The second Verse of each Stanza, of these Odes, is made of four Feet, which ought to be *Dactyls*, or *Dactyls* and *Spondees* intermixed, &c Alcmanius was the

Inventer of them, who flourished among the Greeks about the 27th Olympiad, was born at Lacedemon, and wrote in the Doric Dialect.

nius tetrameter catalecticus, having the four last
Feet of an Heroic Verse, as

Aūt Ephēsum bimārisvē Cōrinthī.

Of this kind there are Three Odes, viz.

- Lib. I. Od. 7. *Laudabunt alii claram Rhodon aut
Mitylenen,*
28. *Te maris & terræ, numerōque
carentis arenae,*
V. 12. *Quid tibi vis mulier, nigris dig-
nissima barris?*

THE Eighth S O R T is dicolos dispropbos,
having for every first Verse an (a) Aristophanius dimeter acatalecticus, consisting of a Choriambus, and a (b) Bacchius, or (c) Amphimacer, after
this manner,

(a) Aristophanius. Aristophanes the Poet, first introduced this sort of Verse, for which reason they bear his Name.

(b) Bacchius, so called, because it was mostly used in the Hymns and Prai-

ses of Bacchus, 'tis one short and two long Syllables, as ἀμάبūnt.

(c) Amphimacer is, that hath one short Syllable between two long ones, from ἀμφι utrimque, and μαχετē longus.

Lydia dic pér omnēs.

The second is a *Choriambus* (d) *Alcaicus tetrameter acatalecticus*, made of an (e) *Epitritus secundus*, two *Choriambi*, and a *Bacchius* or (f) *Amphibracus*, as in the Example following,

Tē dēōs ὥρο Συβαρίμ cūr prōpērēs āmāndō.

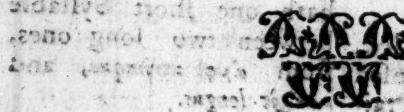
This is the only Ode of this Sort.

(d) *Alcaicus*, this sort of Verses owes its Invention to that famous Poet *Alcaeus*. Horace only uses this Sort once, it's Cadence seeming not so harmonious as the others.

short Syllable in the second Place, and *Epitritus*, because it has three Measures, and something more as its Etymology shews, coming from *ἐπει* *supra*, and *τετράς* *tertius*.

(e) *Epitrius Secundus*, so called, because 'tis composed of one long, one short, and two long Syllables, i. e. a *Trochée* and *Spondée*: It is called *Secundus*, because it hath a

(f) *Amphibracus*, is a Foot of three Syllables, viz. a Long one between two Short, as *Amārd*; and is derived from the Greek *ἀπό* *undique*, and *βεγχύς brevis*.



smith tunc pectoris nomen a lo obsum perdiditnam



THE Ninth SORT is *tricōlos tetraastropbos*.

Every two first Verses are *Dactylici* (a) *Alcaici catalecti*; consisting of an *Iambic Penthemimer*, i. e. an *Iambus* or *Spondēe*, an *Iambus* and Syllable, which is called a *Cœsura*; then two *Dactyls*, or an *Ampibimacer* at last, as

Vidēs ut ākā stet nīvē cāndidūm

Sorāctē, nēc jām fūstīnēānt önūs.

(b) Every third Verse is an *Iambus Archilochius dimeter* (c) *hypercatalectic*, consisting of four Feet, the first and third, an *Iambus* or *Spondēe*, the second and fourth an *Iambus* only, and one Syllable over, as

Sylæ labōrāntēs gēlūquē.

(d) Every fourth Verse is a *Dactylicus Alcaicus acata-*

Alcaich, so called from *Alceus* a famous Lyric Poet among the Greeks,

who lived in the time of *Sappho*, and invented this sort of Verses; whereof every Stanza contains four, the two first being of the same Measure.

(a) The third Verse is

C 2

(c) *Hypercatalectic*, so called, because it exceeds its proper Measure, and is supernumerary, from *überfuper*, and *naturōne defusa*.

(d) The fourth Verse is called

acatale^{tus}, made of a dimeter Heroic, and dimeter Trochaic, i. e. of two Dactyls, two Trochées, or a Spondee at the last, thus

Flūmīnā cōnſtitērīt acū:ō.

Of this kind Horace has Thirty seven

ODES.

Lib. I. Od. 9. Vides alia sicut nive candi-
dum,

16. O matre pulchra Filia pul-
chrior,

17. Velox amenum saepe Lucre-
titem,

26. Musis amicus tristisq; & me-

27. Natis in usum latitiae scr-
pbis,

29 Iccī beatiss nunc Arabum in-
vides,

31. Quid dedicatum poscit Apol-
linem,

34. Parcus deorum Cultor & in-
frequens,

35. O Diva gratum que regis
Antium,

37. Nunc est bibendum, nunc
pede libero,

above is classed below
called a little Alcaics, ha-
ving in it two Dactyls and
two Trochées. And 'tis ve-
ry certain that this kind
of Verse is the most agreea-
ble and pleasant, that is
used in Lyric Poetry.

Motetus

Lib. II. 1. Motum ex Mytello Consule ei-
vicum,

3. Equam memento rebus in ar-
duis,

5. Nondum subacta ferre jugum
vales,

7. O sepe mecum tempus in ul-
timum,

9. Non semper imbræ nubibus bis-
pidos,

11. Quid bellicosus Cantaber &
Scythes

13. Ille & nefasto Te posuit
dje,

14. Ebœ fugaces, Posthume, Post-
humæ,

15. Jam panca aratro jugera
Regiae,

17. Cur me querelis exanimes
suis,

19. Bacchum in remotis carmi-
na rupibus,

20. Non aquatâ nec tenui ferar;

III. 1. Odi profanum Vulgus & arteo,

2. Angustam, amici, pauperiem
pati,

3. Justum & tenacem proposui
Vstrum,

4. Descende calo, & dico age
sibia,

5. Calo romanem credidimus
Jovem,

6. Delicta majorum immeritus
lues,

Alys,

- Lib. III. Od. 17.** *Aeli, vetusto nobiliss ab
Lamo,*
21. *Onata mecum Consule Man-
lio,*
23. *Celo supinas si tuleris ma-
nus,*
26. *Vixi puellis nuper idoneus,*
29. *Tyrrbena Regum progenies,
Nid iudicari videri que-
tibi,*
- IV.** **4.** *Qualem ministrum fulmi-
nis alitem,*
9. *Ne forte credas interitura,
qua*et**
14. *Quæ cura Patrum, quæve
Quiristum,*
15. *Pbœbus volentem prælia me-
logut*et**



THIS Tenth SODIUM is Monocolos; all its Verses being Choriambici Alcaics pentametri acatoletti; containing a Sponde, three Choriambi, and a Pyrrhicibus or Iambus, thus

Tūnē quesiēris *tibi* nēsas quēm mīhi quēm

Finēm Dii dēdērunt Leucōnōe, nēc Bāby-
lōnōs.

Of

Of this Sort there are but Three Q D E S,
which are

- Lib. I. Od. II. *Tunc quæsieris scire nefas quem
mibi quem tibi,*
18. *Nullam Ware sacra vita præs
severis arborem,*
IV. *O Crudelis adhuc, & Veneris
muneribus potens.*



THE Eleventh SORT is dicos distropbos.
Every first Verse is an *Iambicus Archilochius*
diameter acatalectus, made of an *Ampbimacer*, two
Iambi or a *Pyrrhicbius* at last, as

Non ebur néqu' aurum.
Every Second Verse is an *Iambicus Archilochius*
trimeter catalecticus, consisting of five *Iambi* and
a Syllable (a Spondee may be also admitted
into the unequal Places) as
Méz rēnidet ī domo lācūnā.

This is the 18th Ode of Lib. II, and the only
one of this Sort.

The

T H E Twelfth S O R T is *dicolos tristropbos*, Every two first Verses are called (a) *Ionicī à minore Sappbici trimetri acatalecti*, containing a three *Ionicī à minore*, or in the last Place a (b) *Pæon tertius*, as

Misēiar' ēst nēqu' àmōrī dārē lūdūm
Néque dālcī mālā vīnō lāvēr' aūt èx.

Every third Verse is an *Ionicus à minore Sappbicus acatalectus*, but *tetrameter*, containing four *Ionicī à minore*, after this manner,

(a) *Ionicī à minore*, This Foot hath two short and two long Syllables, that is to say, a *Pyrrhichius* and *Spondee*. The Grammarians give it this Name of *Ionicus minor*, or *à minore*, because it begins *à minore* Quantitate quam desinit, viz, two short Syllables, and ends with two long:

The *Ionicus major*, or *à majore* is two long and two short ; and both these Feet are called *Ionicī*, from the *Ionians* that made use of them for their softness.
(b) *Pæon tertius*, There are four sorts of *Pæons* ; but the

Tertius is formed of two short, one long, and another short, Syllables, so that it may be said to be composed of a *Pyrrhichius* and *Trochee*; as *Catamitūs* ; the *Pæon Primus* of a *Trochee* and *Pyrrhichius* as *Stēsichörūs*, the *Pæon secundus*, of an *Iambus* and *Pyrrhichius*, as *Cölōniā*, the *Quartus* of a *Pyrrhichius* and *Iambus*, as *Cēlēritās*.

These are so named, because they were mostly made use of in *Hymns to Apollo*, which were called *Pæana*.

Ani-

Animari mētūentēs pātriæ verbērā Lingūz.

This ODE of *Lib. III.* is the only one of this kind.

It is composed of two hexameters and a dactylus.



T H E Thirteenth S O R T is *dicolos distrophos*; every first Verse is an Heroic Hexameter *catalecticus*, as

*Diffugērē nīvēs, rēdēunt jām grāmīnā
Cāmpīs.*

Every second Verse is *Dactylicus Archiloebius dimeter hypercatalecticus*, consisting of Two Dactyls and a Syllable, thus,

Arbōrībūsquē cōmē.

**None of this Sort, but this one of Lib. VI.
Ode 7.**



THE Fourteenth S O R T is *dicolos distrophos*; every first Verse is an (*a*) *Iambicus Hipponaētus trimeter acatalecticus*, composed of six *Iambi*, (*a Spondée* also may be admitted into the unequal Places of Feet) thus

Ibis Liburnis int̄er alta nāviūm.

Every second Verse is an *Iambicus Archilochius dimeter catalecticus*, composed of four *Iambi* (*a Spondée* as before being taken into the Unequal Places) as

Amicē prōpūgnāculā.

Of this kind there are **TEN ODES**, as follows,

(*a*) *Iambicus Hipponaētus*, Took its Name from *Hipponax*, who wrote *Iambos* with six Feet, those with four are attributed to *Archilochus*. This *Hipponax* is meant by *Horace* in *Epid. 6.*

Aut acer Hostis Bupalo.
He was a Poet, born at *Ephesus*, of so deformed a self.

Face, that *Bupalus* a Painter drew his Picture for Men to laugh at and ridicule: which so enraged *Hipponax*, that he wrote such cutting and bitter Verses against the Painter, that for Anger and Shame he went and hanged himself.

Lib. V.

- Lib. V. Od. 1. *Ibis Liburnis inter alta
navium,*
 2. *Beatus ille qui procul ne-
gotiis,*
 3. *Parentis olim si quis impia
manu,*
 4. *Lupis & agnis quanta sortito
obtigit,*
 5. *At ô Deorum quisquis in
caelo regis,*
 6. *Quid immerentes hospites
vexas Canis,*
 7. *Quo quo scelesti ruitis, aut
cur dexteris,*
 8. *Rogare longo putidam te sæ-
culo,*
 9. *Quando repôstum Cæcubum
ad festas dapes,*
 10. *Malâ soluta navis exit
glite.*



D 2

The



TH E Fifteenth S O R T is *dicolos distropbos*,
Every first Verse is an *Iambicus Hippona-*
cetus trimeter catalecticus, like

Ibis Liburnis inter alta navium,

And scanned thus,

Pēcti nūhil mē sīcūt āntēā jūvāt.

Every second Verse is a *Sapphic*, consisting of
an heroic *Penthemimer*, and *dimeter Iambic*, i. e.
of two *Dactyls*, and a Syllable, then four
Iambi (a *Spondee* also being taken into the Un-
equal Places,) thus

Scribērē vērsicūlōs āmōrē pērcūlsum grāvi.

None of this kind but this *Od. II. Lib. V.*


TH E Sixteenth S O R T is *dicolos distro-*
pbos: Every first Verse is an *Heroicus Hexa-*
meter catalepticus, as

Hōrridā tēmpēstās nūbēs cōntrāxit ēt īm-
brēs.

Every

Every Second Verse whereof is an *Archilochius*, made up of a *dimeter Lambic* and *Heroic Panthemometer*, that is of four *Iambi* (a *Spondeē* being taken into the unequal Places as above) then two *Dactyls* and a Syllable, as

Nūesque dēdūcūnt Jōvēm, nūnc mārē nūnc
sylvx.

This Ode 13. Lib. V. is the only one of this Sort in all Horace.

THE Seventeenth S O R T is a *dicolos distrophos*; Every first Verse is like *Laudabunt alii, &c.*

Mollis īnertiā cūr tantūm diffūdērit imis.

Every Second Verse is an *Lambicus Archilochius dimeter acataleptus*, as *Amico propugnacula,*

Oblivionēm sensibūs.

There are Two of this kind, viz.

Lib. V. Od. 14. *Mollis inertia cur tantum diffuderit imis,*

VI. 15. *Nox erat & cælo fulgebat Luna sereno.*

The

Every Second Verse is



(vadatācēs) impēs. — om̄i mēs p̄m̄i
as (vadatācēs) a b̄m̄i ch̄m̄i D̄m̄i m̄i

THE Eighteenth S O R T is a *dicolos distro-*
phos; Every first Verse is an Heroic Hexa-
meter, as

Altērā jām tēritūr bēllīs Cīvīlībūs ztās.

Every Second Verse is an *lambicus Hipponaēteus*
trimeter, like *Ibis Liburnis*, &c. Though in this
Ode every second Verse is all *lambics*. This is
the only Instance of Horace's doing thus, that I
know of. Wherefore this Verse

Eāmūs ūmnēs ēxēcrātā Cīvītās,

Should be read

Eāmūs ūmnēs, &c.

And this, *Porphyriion* says, is a Figurative Lo-
cation,

Eāmūs ūmnēs ēxēcrātā Cīvītās.

They being all *lambics*, as this of *Lib. V. Od.*

16,

Sūis et ipsā Rōmā vītibūs rūt.

The



THE Nineteenth S O R T is *monocolos*, they
being all *Iambici Hipponactei trimetri acata-
letti*, as

Jam j' efficaci dō mānūs sc̄ientiæ
Sūpplēx, et orō rēgnā pēr Prōserpīnæ.

This of Lib. V. is the only one of this Sort.

Jam jam efficaci do manus scientiae.



F I N I S.

[T]E

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4